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Tolentino

1922

(all inserts in)



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ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, FEBRUARY 11, 1922  
AND CONTINUING UNTIL THE DATE OF SALE

# FURNITURE AND WORKS OF ART

FROM THE CASTLE FORMERLY OCCUPIED BY

## THE SAVOY FAMILY

PIEDMONT, ITALY

AND OTHER

### VALUABLE ARTISTIC PROPERTY

RECENTLY SELECTED ABROAD BY

### CHEVALIER RAOUL TOLENTINO

*Orange*

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

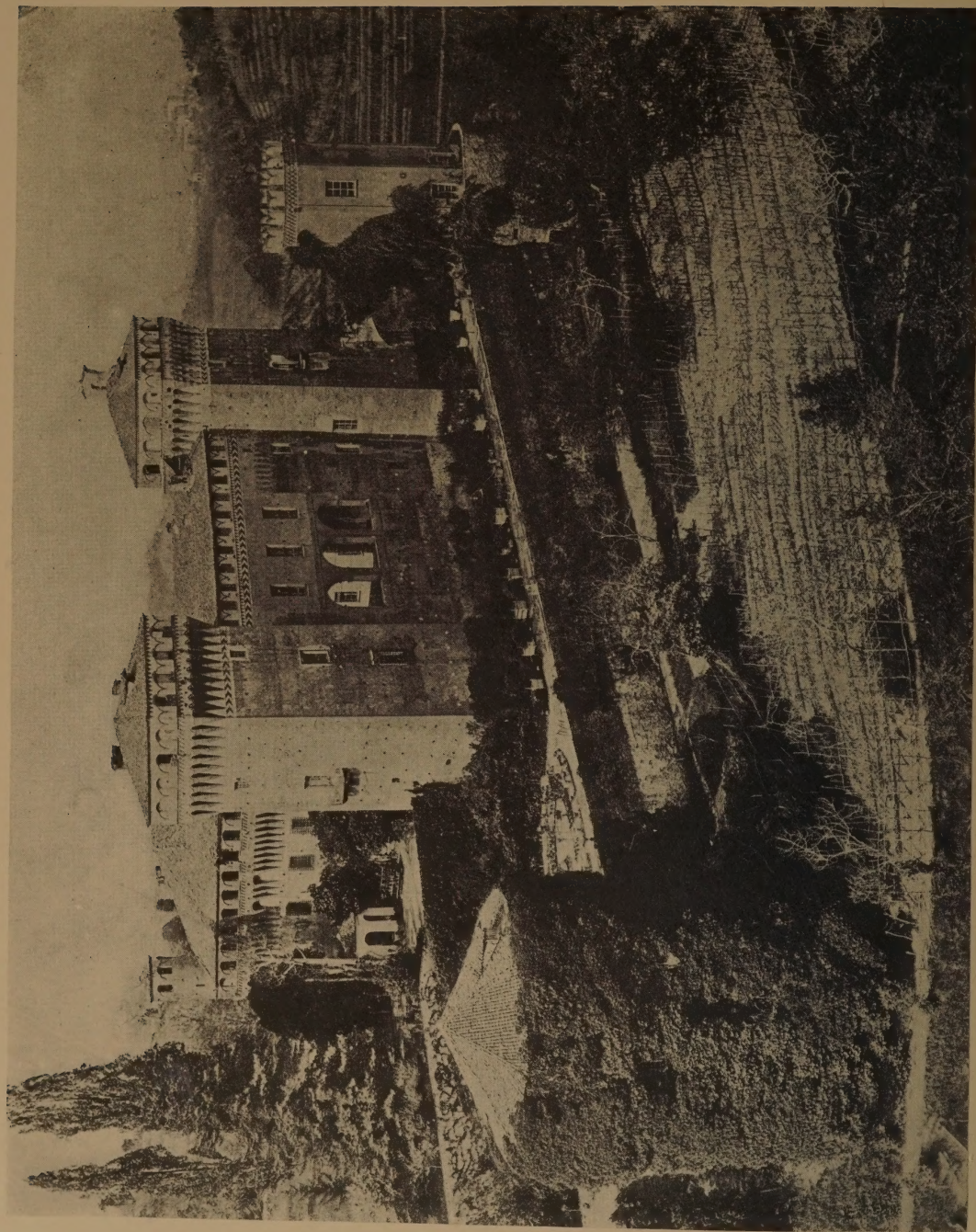
ON THE AFTERNOONS OF  
FEBRUARY 16th, 17th AND 18th AT 2.15 AND  
EVENING OF FEBRUARY 17th AT 8.30

AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH









SAVOY CASTLE OF VERZUOLO, PIEDMONT, ITALY



DE LUXE ILLUSTRATED CATALOGUE  
OF THE  
FURNITURE AND WORKS OF ART  
FROM THE CASTLE FORMERLY OCCUPIED BY  
THE SAVOY FAMILY  
IN  
VERZUOLO (PIEDMONT), ITALY  
AND OTHER  
VALUABLE ARTISTIC PROPERTY  
RECENTLY SELECTED ABROAD  
BY THE CONNOISSEUR  
CHEVALIER RAOUL TOLENTINO

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE, OF  
THE AMERICAN ART ASSOCIATION, MANAGERS  
MADISON SQUARE SOUTH, NEW YORK

1922



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



Works of Art from the Castle occupied by the Savoy Family recently  
 selected abroad by the Chevalier Raoul Tolentino, sold at A.A.G. Feb. 16-18/23.

No.	Price	Buyer	No.	Price	Buyer
366.	20.	Mrs. W.K. Dick	402.	55.	Prizzell
369.	40.	J. Satinover	403.	20.	Donovan
372.	55.	L.L. Gillespie	407.	110.	Benguiat
374.	60.	"	408.	70.	Prizzell
375.	60.	Dominicis	409.	825.	Austin
377.	45.	Austin, agt.	410.	225.	Dominicis
378.	30.	Benguiat	411.	750.	Austin, agt.
379.	30.	Dominicis	412.	50.	Dominicis
380.	25.	"	413.	35.	Seaman
381.	200.	Satinover	414.	110.	"
382.	30.	Austin	415.	60.	Dominicis
383.	45.	Donovan	416.	15.	"
384.	260.	Mias Lorenz, agt.	417.	15.	Austin, agt.
385.	525.	Dominicis			
386.	35.	L. Jones			
387.	95.	Klwyn			
388.	70.	"			
389.	30.	"			
391.	40.	Prizzell			
392.	55.	"			
393.	65.	Donovan			
394.	35.	Seaman, agt.			
395.	70.	Austin			
396.	110.	"			
397.	310.	Seaman.			
398.	140.	Benguiat			
399.	165.	R.W. French & Co.			
400.	70.	Seaman, agt.			





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366.	\$ 20.	Mrs. W. K. Dick	402.	\$ 55.	Frizzell
369.	40.	J. Satinover	403.	20.	Donovan
373.	55.	L. L. Gillespie	407.	110.	Benguiait
374.	60.	"	408.	70.	Frizzell
375.	60.	Dominicis	409.	825.	Austin
377.	45.	Austin, agt.	410.	225.	Dominicis
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379.	30.	Dominicis	412.	50.	Dominicis
380.	25.	"	413.	35.	Seaman
381.	200.	Satinover	414.	110.	"
382.	30.	Austin	415.	60.	Dominicis
383.	45.	Donovan	416.	15.	"
384.	260.	Miss Lorenz, agt.	417.	15.	Austin, agt.
385.	525.	Dominicis			
386.	35.	I. Jones			
387.	95.	Elwyn			
388.	70.	"			
389.	30.	"			
391.	40.	Frizzell			
392.	55.	"			
393.	65.	Donovan			
394.	35.	Seaman, agt.			
395.	70.	Austin			
396.	110.	"			
397.	310.	Seaman.			
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## A NOTE PREFATORY

Chevalier Raoul Tolentino has been most fortunate in acquiring the entire contents of the Savoy Castle, near Verzuolo in Piedmont, for, now that Italy has given most of her art treasures to the world, it is seldom that pieces of such historic association can be purchased.

For many centuries the House of Savoy has been intimately connected with the history of Italy. To-day the King of that country can trace back in a direct line to Umberto Bianca Mano (Umbert the White-handed) who died in 1048 and to whom is attributed the choice of the site of the Savoy Castle (re-erected in the fifteenth century), just referred to.

No history of Italy would be complete without a reference to the Order of the Annunciation, which was instituted in 1518 by Charles III, Duke of Savoy, in this very Castle of Verzuolo. Peculiar interest therefore attaches to the Bedroom of the Order, the contents of which form a part of the Castle Collection secured by Chevalier Tolentino. It formed a place of Pilgrimage for the Knights of the Order, included among whom was the great Napoleon, and there is little doubt but that he, following the invariable custom of great personages who made this pilgrimage, actually slept in the Fifteenth Century Bed with its embroidered hangings, now offered for sale. In this room is also a bas-relief sculptured by Giovanni Antonio Amadeo (1447-1522), as well as some old furniture, including a set of Walnut Arm-chairs with front rails pierced in the form of the famous Savoy love-knot, and at least two Gothic Oak Cabinets as well as a carved Walnut Table closely resembling that in the Kahn Collection.

To the Castle noted artists came to paint the portraits of its ducal owners. Sanchez-Coello has resided there, and Chevalier Tolentino, after consultation and careful investigation, has satisfied himself of the correctness of the attributions to Coello, to Moroni, Mignard and Sir Joshua Reynolds and others of merit, though of lesser renown,

of the many portraits of members of the Savoy family brought from the Castle.

There are other things too, from the Castle, of engrossing interest, such as the Gothic Fountain pinnacle, the wrought-iron Well-head and the set of Petit-point embroidered furniture of the eighteenth century.

Chevalier Tolentino's own collection includes a most notable marble bust of Francesco de Laurana (1430-1501), two glazed terracotta medallions by Andrea della Robbia (1435-1525); a picture by Difendente Ferrari, early sixteenth century; a profusion of furniture, comprising some admirable Cabinets, some elaborate Cassoni, some excellent Chairs, some well-conceived Tables, and much Wrought-iron work of a surprisingly fine description. He has also a gathering of beautiful Textiles, as well as a number of *objets d'art*.

In short, Chevalier Tolentino's own collection, as well as the gathering from the Savoy Castle, is representative of the most painstaking and discriminating care. It will assuredly be a matter for self-congratulation on the part of those who secure examples at this sale to reflect that they came either from the historical Savoy Castle or from the collection of Chevalier Raoul Tolentino.

HORACE TOWNSEND.



## CONDITIONS OF SALE

I. **Rejection of bids:** Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. **The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. **Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. **Risk after purchase:** Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

V. **Delivery of purchases:** Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

**VI. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

**NOTE:** The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

**VII. Shipping:** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**VIII: Guaranty:** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.



Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

IX. **Buying on order:** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.



# EVENING SALE

FRIDAY, FEBRUARY 17, 1922

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.30 O'CLOCK

Catalogue Numbers 366 to 417, inclusive

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PHILIP WOUVERMAN

DUTCH: 1619—1668

366—*LANDSCAPE WITH FIGURES*

(On copper)

Mrs. W. K. Dick Height,  $4\frac{1}{4}$  inches; length, 5 inches

20. -

A low flat country, with herbage in autumn browns in the foreground and green further off, and rounded bluish hills in the distance under a blue sky banked with creamy clouds. In the foreground, equestrians, and other figures gathered about a small fire at the foot of a tree.



## BASSANO

### 367—*LANDSCAPE AND FIGURES*

*P. Donnicciis*

(On glass; in carved walnut frame of the period)

10.

*Height, 7 inches; length, 9 inches*

IN a sunny green landscape with trees and blossoming flowers, before a blue sky rosy at the horizon, a bucolic scene in the foreground with a half dozen figures variously engaged, and clad in brilliant colors. Close in the foreground, chickens and goats, and women milking.

## SCHOOL OF GUARDI

EIGHTEENTH CENTURY

### 368—*ROMAN RUINS*

*Height, 7½ inches; length, 9¼ inches*

*R. Glenn*

5.- AT left a building still in repair and beyond it ruins, and before the building men in eighteenth century dress beholding an arch preserved in a ruined wall on the right, where also are seen other figures. Above the arch a tablet with inscription, showing that it was erected by the Romans to the Emperor Vespasian, of the first century.

## VENETIAN SCHOOL

(THE WORK OF A MASTER OF MURANO)

### 369—*VIRGIN AND CHILD*

(Panel)

40.

*Height, 18 inches; width, 14¼ inches*

*J. Sattinover*

THE Mother with especially finely chiseled features and delicately rounded cheeks appears at half-length, and facing slightly toward the left, standing, and holding the Child on her right arm; each with the nimbus. Both are in robes of black and soft vermillion and gold, and are limned on a gold background.

## ANNA BARBARA AB ESCH

EIGHTEENTH CENTURY

### 370—*THE CRUCIFIXION*

(On glass)

*Benquist*

Height,  $15\frac{1}{2}$  inches; width,  $11\frac{1}{2}$  inches

17.—

THE Christ wrapped in a flowing loin cloth of white, above His haloed head the mocking title at the top of the Cross, and at its foot the two Marys and John in robes white and topaz, blue, crimson and scarlet, on barren brown earth. In the background classical architecture, and a fading sunset under a darkening gray sky.

*Signed at the lower right: ANNA BARBARA AB ESCH, PINXIT, SURBACI IN HELVETIA, 1744.*

## VENETIAN SCHOOL

SEVENTEENTH CENTURY

*Dominicus*

### 371—*A NUN OF THE SAVOY FAMILY*

Height, 31 inches; width,  $24\frac{1}{2}$  inches

5.—

HALF-LENGTH portrait of a young woman of clear-cut features and dignified mien, quiet eyes and plenty of rosy color, in the garb of a nun, white and black. She is portrayed almost full-face to the spectator, with gaze slightly diverted.

## ITALIAN SCHOOL

SIXTEENTH CENTURY

### 372—*A DUKE OF SAVOY*

*Austin A. T.*

Height, 28 inches; width, 23 inches

15.—

HALF-LENGTH portrait of a serious looking young man with sensitive nostrils and mouth, a faint up-curling moustache and short chin beard, and dark reddish-brown hair. He wears a white ruff of sinuous folds, and the cross of Malta conspicuous by its proportions over his shining and gold adorned armor.

SCHOOL OF GREUZE

(JEAN BAPTISTE GREUZE)

FRENCH: 1725—1805

55.

373—*JEUNE FEMME AU CHAT*

L. L. Gillespie

*Height, 22 inches; width, 16½ inches*

HEAD and shoulders portrait of a fair and pink-cheeked young girl, bust in profile to right and face three-quarters to the observer, gowned in silver and green brocade and wearing a white shoulder scarf in double fold and a broad Leghorn hat. She holds at her breast a white cat with brown head.

(*A pendant to No. 374*)

SCHOOL OF GREUZE

(JEAN BAPTISTE GREUZE)

FRENCH: 1725—1805

374—*JEUNE FEMME AUX FLEURS*

60.

*Height, 22 inches; width, 16½ inches*

L. L. Gillespie

HALF-LENGTH portrait of a fair and plump young lady with large blue eyes, and roses in her cheeks, her blond hair of the *cendré* type neatly bound in a white lace scarf and decked with flowers. She is facing the observer and turned slightly toward the left. Black bodice décolleté, and laced with gold, and supporting a pink rose and its stem of green leaves at the white lace edging. Before her a jar of plants.

(*A pendant to No. 373*)



## FRA GALGARIO

VITTORE GHISLANDI

(Known generally as Fra Galgario, and known also as Fra Paoletto, and as Il Frate da Galgario)

VENETIAN: 1655—1743

*Dominicus*

### 375—PORTRAIT OF A MARQUISE OF SALUZZO

60.

*Height, 23 $\frac{3}{4}$  inches; width, 22 inches*

HALF-LENGTH, seated and facing front, turned very slightly toward the left. A woman mature, of blond type, her light hair plainly dressed and brushed straight back from her high forehead. Her black gown, moderately décolleté, is edged with deep and fine lace at the neck, and her cloak reveals broad revers of royal purple.

## ITALIAN SCHOOL

SIXTEENTH CENTURY

### 376—PORTRAIT OF A DUCHESS OF SAVOY

*Height, 23 inches; width, 21 inches*

*Duoroan*

10. —

At half-length, with tight bodice, and large sleeves puffed and slashed, necessitating a generous spreading of the arms. The silken gown silvery gray in tone, the slashes outlined in gold and revealing a rich green underground. A young lady with her brown hair in soft puffs and waves, and bound with pearls, while other pearls encircle her neck and drape her waist. She wears a broadly spreading ruff of delicate lace.



ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

45.

377—DUCHESS OF SAVOY

*Height, 23 $\frac{1}{4}$  inches; width, 21 $\frac{1}{4}$  inches*

*Austin Agt.*

Portrait at half-length of a beautiful young lady of creamy complexion, facing the observer, with dark eyes and rose-touched cheeks, and carefully done ashen-blond hair showing hints of golden lights. A great ruff of Medician suggestion and lace fichu, pearl ear-drops and necklace, and pearl ropes draping her breast. Black velvet gown with tight waist and puffed and slashed sleeves, adorned in gold and the slashes revealing vermillion.

*Note:* "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—*Bryan's Dictionary of Painters*, Vol. V, p. 14.



ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

378—*YOUNG DUKE OF SAVOY*

30.

Height,  $23\frac{1}{4}$  inches; width, 21 inches

*Beugniat*

A SMOOTH-FACED youth with dark brown hair in careful disarray is portrayed at half-length, facing the spectator and turned slightly to the right. In a ruff of many folds, and apparel of white silk buttoned and trimmed in gold and sporadically slashed. Across his breast the broad ribbon of an order, dark green.

*Note:* "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—*Bryan's Dictionary of Painters*, Vol. V, p. 14.



FRANCESCO ZUCCARELLI

ITALIAN: 1702—1788

379—*LANDSCAPE WITH FIGURES*

*Height, 21 inches; length, 28¾ inches*

*Dominicus*

30.

FAR in the distance a mountain range faintly bluish, under a fair blue sky filled with white and creamy clouds, and in sunlight in the middle distance groups of imposing buildings. Before them, at left and right, trees in silhouette against the sky, and in the central foreground reclining figures, semi-nude, and draped in blue and rose.

*(A companion to No. 380, by the same artist)*

FRANCESCO ZUCCARELLI

ITALIAN: 1702—1788

380—*LANDSCAPE*

*Dominicus*

*Height, 21 inches; length, 28 inches*

25.-

AT left and right in foreground and middle distance dense trees are in a mellowed shadow, and throw into partial shadow a landscape where some dimly discernible figures are gathered about a stream, some reclining. In the distance blue mountains with snow-capped peaks, under a blue sky banked with white cumuli.

*(A companion to No. 379, by the same artist)*



## SCHOOL OF AVIGNON

FIFTEENTH CENTURY

### 381—*THE CROWNING OF THE VIRGIN*

(Panel, in architectural carved and gilded wood frame  
and setting)

*Saturner*

*Dimensions (inclusive), 36½ inches square*

*200.*

At center a throne under a polyfoliate arch, and on it, beneath a bell-shaped canopy, Christ bestowing a golden crown upon the Virgin, the figures in robes of blue-green and purple, the throne and background gold. At either side angels in richly colored robes, in musical acclaim. Above the arch a clerestory showing blue background.

## ITALIAN SCHOOL

SEVENTEENTH CENTURY

### 382—*A MARQUIS OF SALUZZO*

Height,  $29\frac{1}{2}$  inches; width, 22 inches

*Austin*

37. A MAN of keen eye and warm and florid complexion, with dark flowing locks and pointed chin beard and moustache, observed at half-length, standing and facing right, three-quarters front. His dark, polished armor is boldly lined in gold, and he wears the collar of the Annunziata, and a broad white collar completely overspreading his shoulders.

### ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

### 383—*DUKE OF SAVOY*

Height,  $27\frac{1}{2}$  inches; width,  $22\frac{3}{4}$  inches

*Douvan*

45. AT half-length, facing the right, three-quarters front. A youthful man with closely trimmed, incipient moustache and chin beard, and with a wealth of brown hair worn long and full. In a drooping ruff of many folds, and a suit of rich brocade, brilliant yet soft in its coloring, its decoration floral sprays naturalistic and conventional. Across his breast the blue ribbon of the Annunziata.

*Note:* "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—*Bryan's Dictionary of Painters*, Vol. V, p. 14.





# JUSTUS SUSTERMANS

FLEMISH: 1585—1642

384—*PORTRAIT OF A CARDINAL (Duc de Richelieu?)*

Height,  $23\frac{1}{4}$  inches; width, 21 inches

Miss Lorenz art.

260.

HEAD and shoulders portrait of a man in the prime of life, in his eyes the expression of a wide worldly wisdom. He faces the right, three-quarters front. High forehead, and thick brown hair brushed upward; light moustache curled upward, and lip and chin tufts. He is in cardinal robes and a widely flaring white collar. Soft olive background.

DIFENDENTE FERRARI

LOMBARDIAN: EARLY SIXTEENTH CENTURY

385—*BETROTHAL OF ST. CATHARINE*

(Panel, in architectural frame)

*Dominicus*

Height, 33 inches; width, 34 inches.

525.

A COMPOSITION of four figures, with a classical landscape background, depicting the betrothal of St. Catharine of Alexandria to Christ by the Virgin. The Virgin, in crimson and a rich dark green mantle, holds the nude Child, who turns to place a ring on the finger of Catharine, who is clad in purplish-crimson and a lighter green, while Joseph in a rose-colored robe bends forward between the two women. A painting resembling Perugino. Difendente Ferrari's work is now held in high appreciation in Italy.





GIAN BATTISTA MORONE

ITALIAN: 1510—1578

386—*A LADY OF SALUZZO AND HER LOVE*

*Height, 24½ inches; width, 19½ inches*

*J. Jones*

35.-

HALF-LENGTH figure of a young lady of delicate features, figure to right and face three-quarters front, seen in a soft light before a neutral dark background. Her brown hair shows subdued golden notes in its carefully done loose folds. She is in a mahogany-colored gown with white over shoulders and breast and a white frill at her throat, and wears a gold necklace. She is holding up a head-and-shoulders portrait of a man of the Rondinelli family (indicated by the swallow perched upon its frame)—conjecturally, her fiancé, or her husband.





FRANÇOIS HUBERT DROUAIS

FRENCH: 1727—1775

*Elwyn*

387—BOY MARQUIS OF SALUZZO

95.-

*Height, 32 inches; width, 25 inches*

PORTRAIT of a youth of the family of Saluzzo della Manta, observed at more than half-length, facing the spectator; in his right hand a rake held upright, beside a table on which some flowers are lying. He has large dark eyes and a fair, pinkish complexion, and his powdered hair has the semblance of a wig, tied at the back with blue ribbon. Over a long white waistcoat, he wears a coat which in the soft light of the painting has the silvery bloom of a purple-blue plum. Conventional background, dark and of an aerial note.





FRANÇOIS HUBERT DROUAIS

FRENCH: 1727—1775

*Elwyn*

388—BOY MARQUIS OF SALUZZO

*70.*

*Height, 32 inches; width, 25 $\frac{1}{4}$  inches*

THREE-QUARTERS length standing figure of a pink-cheeked smiling youth, facing front and headed slightly toward the left. In his right hand, extended before him, poppies and sheaves of wheat which he has just cut—his sickle held in his left hand at his side. He is in an emerald green coat and a white waistcoat, and wears a broad trimmed hat of Leghorn straw, trimmed with grain-heads and flowers. Outdoor background of grain-fields and trees, and grayish sky.

## GIOVANNI BERNARDO CARBONE

LIGURIAN: 1614—1683

### 389—MARQUIS OF SALUZZO

*Elwyn*

*Height, 42½ inches; width, 36 inches*

*30.*

Portrait of a man in ripe life, standing and facing the left, three-quarters front and shown at three-quarters length, before a dark neutral background. He is of warm complexion, with dark brown hair falling to his shoulders, and up-turned moustache and small lip-tuft also dark brown—the expressive head and the manner of its presentation carrying a suggestion of Van Dyck, for whose work the painter had great admiration, subjecting himself somewhat to its influence. The Marquis is in dark, rich robes, and wears a broad white collar and the Order of the Golden Fleece.

## ITALIAN SCHOOL

SEVENTEENTH CENTURY

### 390—MARQUIS OF SALUZZO

*Cittadori*

*Height, 43 inches; width, 35 inches*

*10.*

Portrait of a gray-bearded man partly bald, standing and observed at three-quarters length, facing front and turned very slightly to the right. His robes are black, relieved only by a narrow white ruff or collarette, and cuffs of the same pattern.

## JEAN BAPTISTE VAN LOO

FRENCH: 1684—1745

### 391—*MARCHIONESS OF SALUZZO*

Frizzell

Height, 32 inches; width, 25 inches

40.

HALF-LENGTH figure of a commanding woman with elaborate coiffure, facing the spectator, her head poised toward her right, her smiling and somewhat interrogative glance direct. Décolleté gown of olive-gray note, with gold embroidery and white lace at the corsage. Enfolded in a mantle of deeply glowing blue, with a rich brocade lining having a golden ground.

*Note:* "At Turin he painted the Duke of Savoy, and several members of his Court."—*Encyclopædia Britannica*.

"... he visited Nice, Monaco and Genoa, and then went to Turin and worked two years for the Duke of Savoy and the Prince of Carignan."—*Bryan's Dictionary of Painters*, Vol. III, p. 245.

## VENETIAN SCHOOL

EIGHTEENTH CENTURY

### 392—*A BOY OF THE SALUZZO FAMILY*

55.

Frizzell

Height, 32 inches; width, 25 inches

AT three-quarters length, standing and facing the spectator, with his right arm embracing a pet puppy which looks up at him from a pedestal. He is in a dark blue coat faced with red, and a white jabot protrudes from his cardinal hued undercoat, while a mantle of faint old-rose note falls from his shoulders.





HYACINTHE FRANÇOIS HONORAT RIGAUD

*Dansvan*

FRENCH: 1659—1743

393—A PRINCE OF THE HOUSE OF SAVOY

65.

*Height, 32 inches; width, 24 inches*

AT half-length, facing right, three-quarters front. In dress armor, over which a white lace jabot falls in graceful folds. A man of bold features, seen in a warm light, his eyes intent in their gaze. In a full chestnut periwig.



HYACINTHE FRANÇOIS HONORAT RIGAUD

FRENCH: 1659—1743

394—MARQUIS OF SALUZZO IN CORSELET

*Seamus Ayt.* Height, 29 inches; width, 22½ inches

35.

Bust portrait of a fine-looking young man of blond type, in the great periwig of the Louis XIV style, its hue chestnut. Figure to left, face to right, three-quarters front. His armor studded with gold, and above it a white lace collar with jeweled pin.



# ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

## 395—*PORTRAIT OF THE DUKE OF SAVOY*

Height, 32 inches; width, 25 inches.

*Austin*

70. HALF-LENGTH, facing the observer, with eyes directed slightly to the right. A young man of finely modeled features, with brown moustache and imperial, carefully brushed dark brown hair and warm complexion. He is in dress armor resplendent with elaborate gold ornamentation, the Savoy cross conspicuously overspreading it, and is wearing the collar of the Annunciation, below his deep stellate ruff, as he stands before the folds of a crimson drapery.

*Note:* "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—*Bryan's Dictionary of Painters*, Vol. V, p. 14.





ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

396—*PORTRAIT OF A YOUTHFUL DUKE OF SAVOY*

*Austin*

Height, 41 inches; width, 34 inches

110.

IN dress armor brilliant with gold studding, and wearing a white ruff and the order of the Saint-Esprit. Clean-cut and bold features, with an incipient moustache and a mass of curly dark hair. Right arm akimbo and left hand resting on a red-covered table which also supports his plumed helmet with vizor raised, and bearing the *fleur-de-lis*. Dark grayish background.

*Note:* "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—*Bryan's Dictionary of Painters*, Vol. V, p. 14.

PETER POURBUS (the Younger)

FLEMISH: 1513—1584

397—*MARCHIONESS OF SALUZZO*

3/0.

*Height, 39½ inches; width, 32½ inches*

*Slaman*

THREE-QUARTERS length portrait of a fair young woman of smiling countenance, with a Medician ruff and lace-trimmed low corsage, her ample gown of rich black brocade displaying barreled sleeves banded with pearls and slashed. Ropes of pearls are pinned at the breast by a jeweled brooch, and larger pearls encircle her neck and bind her light hair. Grayish background.





JEAN BAPTISTE VAN LOO

FRENCH: 1684—1745

398—DONNA TERESA DORIA DI DOLEACQUA,  
COUNTESS OF VERZUOLO

Height, 30½ inches; width, 26 inches

Beynast

140.

HALF-LENGTH portrait of a young lady of quizzical expression, in a quilted waist of orange notes broadly adorned in silver-gray, and turned over in flowing folds at the low corsage, which is bordered with lace. About her shoulders and concealing her arms, a mantle of rich blue with silvery lining and bordered in gold. Jewels glisten in her powdered hair. In broad light against a dark background.

\* On back, the title, with date 1734 and stating the sitter's age as 22 years.

Note: "At Turin he (van Loo) painted the Duke of Savoy, and several members of his Court."—*Encyclopædia Britannica*.

" . . . he visited Nice, Monaco and Genoa, and then went to Turin and worked two years for the Duke of Savoy and the Prince of Carignan."—*Bryan's Dictionary of Painters*, Vol. III, p. 245.



JEAN BAPTISTE VAN LOO

FRENCH: 1684—1745

399—COUNTESS OF VERZUOLO DELLA MANTA

*P. W. French & Co.* Height,  $32\frac{1}{2}$  inches; width, 26 inches

165.

HALF-LENGTH portrait of a fair and large-eyed young woman, with powdered hair over which a blue feather curls. She faces the observer, figure slightly turned to her right and head to her left, and wears a gown of light blue, with lace-edged low corsage and emphasized by a bow of darker blue, and over this a soft rose mantle with border lining of golden notes. In full light against a dark neutral background.

*Note:* "At Turin he (van Loo) painted the Duke of Savoy, and several members of his Court."—*Encyclopædia Britannica*.

" . . . he visited Nice, Monaco and Genoa, and then went to Turin and worked two years for the Duke of Savoy and the Prince of Carignan."—*Bryan's Dictionary of Painters*, Vol. III, p. 245.





HYACINTHE FRANÇOIS HONORAT RIGAUD

FRENCH: 1659—1743

400—MARQUIS OF SALUZZO

*Seaman Ayt.*

Height, 49½ inches; width, 38 inches

70.

THREE-QUARTERS length standing figure of a young but mature man of fresh complexion, with full dark brown periwig and deep white collar, facing left three-quarters front. Appareled in crimson with gold embroideries, and wearing a parade cuirass adorned in gold. Over shoulder and elbow a flowing scarf of *bleu-de-ciel* with silver lace trimming. He stands easily, with one gloved hand on hip, the other hand bare and resting on a table beside a plumed helmet. Background of dark green drapery and a gray sky seen over a parapet.





## FRENCH SCHOOL

LOUIS XIV PERIOD

### 401—*PORTRAIT OF A LADY OF SAVOY*

*gleukm...*

Height,  $31\frac{1}{2}$  inches; width,  $25\frac{1}{2}$  inches

15.

GOWNED in black, with white crossing her shoulders, and white and rose at her sleeves, a stout lady of noble family is portrayed at half-length, seated and facing the observer, her hands crossed before her and holding a book. Her gown is moderately low at the neck, and her reddish-brown hair is confined by a black veil.

## VENETIAN SCHOOL

EIGHTEENTH CENTURY

### 402—*A NOBLE BOY OF THE SALUZZO FAMILY*

*Trizzell*

Height, 32 inches; width, 25 inches

55.

THREE-QUARTERS length portrait of a fair-haired boy of rosy complexion, standing and facing the spectator, with figure slightly to right and face turned forward. He is in green of somewhat pale and dark shade, with silver buttons and trimming and lace cuffs, and wears a sword whose gilt handle he grips.

## FRENCH SCHOOL

SEVENTEENTH CENTURY

### 403—*PORTRAIT OF A DUKE*

*Douvan*

Height,  $31\frac{1}{2}$  inches; width,  $25\frac{1}{4}$  inches

20.

PRESENTED at a little less than half-length, standing, with figure to left and head turned toward the right. A young man of large features and wearing a large curled periwig of chestnut hair, and brilliant dress armor with a modicum of gold enrichment. Crimson appears at his throat and sleeves, and at his side are some folds of blue drapery.

## JEAN BAPTISTE VAN LOO

FRENCH: 1684—1745

### 404—*SILVESTER ANTONIO SALUZZO, COUNT OF VERZUOLO* (1687-1758)

*glendinning* Height, 32 inches; width, 25 inches

10.

HALF-LENGTH portrait of a large and vigorous man in prime of life, smooth-faced and florid and wearing a gray curled wig. Seated, with figure to right, and face almost full to the front. His flowing silvery-gray robe with gold brocade lining, rolled back, discloses a coat equally rich in its golden adornment, and white lace at his breast.

*On back, name and title of the sitter, with dates of his birth and death, in old Italian.*

Note: "At Turin he painted the Duke of Savoy, and several members of his Court."—*Encyclopædia Britannica*.

" . . . he visited Nice, Monaco and Genoa, and then went to Turin and worked two years for the Duke of Savoy and the Prince of Carignan."—*Bryan's Dictionary of Painters*, Vol. III, p. 245.

## FRENCH SCHOOL

LOUIS XIV PERIOD

### 405—*PORTRAIT OF A DUKE OF SAVOY*

*glendinning* Height, 31½ inches; width, 25½ inches

15.

HALF-LENGTH portrait of an austere yet self-indulgent man of patrician bearing, his vigorous and florid features looking out from a great wig, whose curls fall to the brilliant and gold-studded armor which encases him while it discloses his white lace stock. Figure to right, and face almost full to the front. Over his shoulder a crimson mantle.

## ITALIAN SCHOOL

SEVENTEENTH CENTURY

### 406—*DUKE OF SAVOY AS A KNIGHT OF MALTA*

*Austin Rpt.* Height, 46 inches; width, 36 inches

20.

A DUKE of Savoy in full dress armor brilliant with gold, and across his breast a green scarf with the Cross of Malta in white; right hand resting on his equally brilliant helmet which lies on a table, baton beside it and high plumes above it; left hand at hip, above his sword. A man with dark hair and beard, and deep-sunken eyes, and wearing a much frilled ruff. Gray background, with galoon-trimmed olive drapery.

## JEAN BAPTISTE VAN LOO

FRENCH: 1684—1745

### 407—DUCHESS OF SAVOY

Burguiat

Height, 32 inches; width, 25½ inches

110.

PORTRAIT of a lady of affable expression and handsome features, her white skin intensifying the depth of her dark brown eyes, a bow of purple in her powdered hair, a curl of which is brought forward over her shoulder. Face to the observer, with head turned slightly toward her right and figure toward her left; seen at little more than half-length, with hands concealed. Her décolleté waist of white silk is trimmed with lace, and her blue mantle bordered with floral embroideries in rich colors and gold. In full light before a dark-brownish background.

*Note:* "At Turin he (van Loo) painted the Duke of Savoy, and several members of his Court."—*Encyclopædia Britannica*.

" . . . he visited Nice, Monaco and Genoa, and then went to Turin and worked two years for the Duke of Savoy and the Prince of Carignan."—*Bryan's Dictionary of Painters*, Vol. III, p. 245.





PIERRE MIGNARD

FRENCH: 1610—1695

408—*MARIE OF MODENA, QUEEN OF ENGLAND,  
WIFE OF JAMES II*

*Height, 47 inches; width, 36 inches*

70.-

*Fryzell*

OBSERVED at three-quarters length, standing and facing the left, three-quarters front, a young lady of fair complexion and rose-tinted cheeks, with fair hair in delicate curls, pearl ear-drops and a pearl necklet. Décolleté dress in various delicate colors and easy folds, though with tight waist, and trimmed with ropes of pearls. With one hand lightly holding a pale rose drapery about her hips, the other arm is crossed before it to rest on a pedestal, and back of her her coronet reposes on a table. Conventional drapery background of dark purplish tones.





SIR PETER LELY

ENGLISH: 1617—1688

409—*MARY OF MODENA, QUEEN OF ENGLAND, WIFE  
OF JAMES II*

*Austin*

*825.-*

PORTRAIT of a bright-eyed, rosy-cheeked young woman, with ashen-blond ringlets falling nearly to her bared shoulders, seated and facing the left, three-quarters front, and seen nearly at full length. She is in gray satin, the tight bodice topped by a corsage scarf of delicate olive, caught up with jewels, and her gown is trimmed with an abundance of pearls. More pearls edge her ermine-lined mantle of rich blue. Her coronet reposes in a window at her side, from which crimson portières are drawn away to form a part of the background.



LOUIS TOCQUÉ

FRENCH: 1696—1772

410—MICHELE ANTONIO SALUZZO

*Monsu (Seigneur) della Manta, as a Boy*

*Height, 51½ inches; width, 34 inches*

*Dominicus*

225.

FULL-LENGTH standing figure of a chubby youth with matured features, facing the observer and slightly turned toward the left, shown in an attitude of play with a pet dog which he holds on a purple leash, a small lash whip raised in his right hand. His cheeks are rosy, his ringlets powdered, and he is in blue throughout, trimmed with gold and scarlet, and wears red-laced buff boots. Conventional background of drapery, architecture and landscape.

*On back, name and title of sitter, with his age, 4 years, and the date 1734.*





SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

411—*PORTRAIT OF BENEDETTO SALUZZO*

(In original carved wood frame)

*Autogr. A. R.* Height, 58 inches; width, 40 inches

750.

THREE-QUARTERS-LENGTH, standing figure to left, and face to the front. A large man, of full years, with goodly color in his vigorous, smooth-shaven face, which is framed in a full shock of white hair. In scarlet coat heavily trimmed in blue and gold, and blue under-coat also with heavy gold trimming, and lace cuffs. In his right hand a baton poised upon a drapery-covered table before him. Dark neutral background.

Across the bottom of the canvas a long inscription, with the family coat of arms, probably placed there by another hand after the painter had finished the portrait, and describing the sitter with all his titles: Don Benedetto Saluzzo della Manta, Knight of the Grand Cross of the Holy Religion, and of the Military Order of SS. Maurice and Lazarus, General and Inspector-General of Cavalry, Colonel of His Majesty's Dragoons, Knight of the Supreme Order of the Annunziata and Governor of Saluzzo. This is dated 1750. [Reynolds went to Rome in 1749, remaining in Italy, south and north, until 1752.]



DON BENEDETTO TOSOLUZZO DELLA MANNA, UOMO DI GRANDE MERITO NELLA SACRA  
RELIGIONE ED ORDINE MILITARE DEL SANTISSIMO RIZIO E LAZARO GENERALE DI  
CAVALLERIA, ISPEZIONE GENERALE DELLA MEDESIMA E COLONNELLO  
DEL REGIMENTO DRAGONI IN SARDEGNA, E NEL SUPREMO ORDINE  
DELLA SS. ANNUNZIATA, UOMO DI GRANDE MERITO, DI SALVEMO, 1730.



ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

412—*PORTRAIT OF A DUKE OF SAVOY*

*Domineo*

*Height, 74 inches; width, 39 inches*

50.

FULL-LENGTH standing figure of a well-poised man in youthful maturity, with high-tilted ruff, the collar of the Annunziata and the cross of Savoy, and holding a baton. In dress armor with elaborate ornamentation in gold based on the Savoy love-knot. He has large eyes and warm complexion, and light brown chin beard and moustache, and faces the observer. Olive draperies in background.

*Note:* "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—*Bryan's Dictionary of Painters*, Vol. V, p. 14.



ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

413—*PORTRAIT OF A DUCHESS OF SAVOY*

*Sumu*

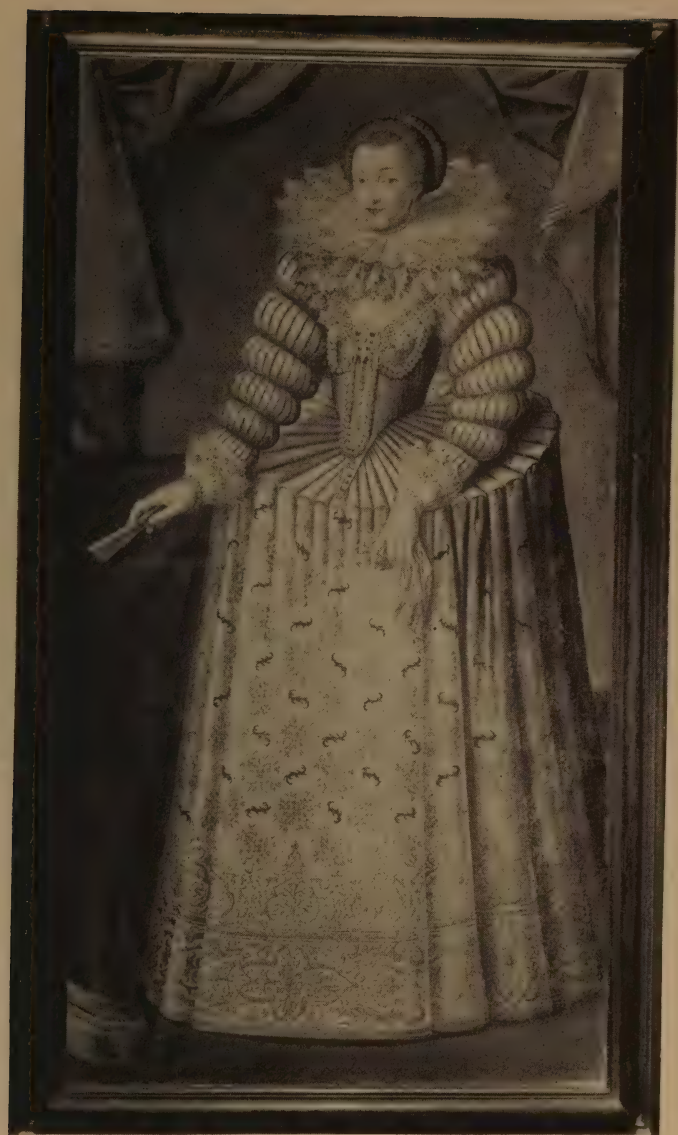
*Height, 74 inches; width, 39½ inches*

35.

A FAIR young woman with gray-blue eyes, and a creamy complexion tinged with rose, stands facing the spectator before an olive background arched with rose draperies trimmed with galloon. She wears a broadly spreading stellate ruff, the broad and rigidly spread bell skirt of the time, with tight bodice, and her puffed sleeves are slashed, her gown being gray satin with formal green and gold adornment. Her right hand, holding a fan, rests on a crimson-covered table.

*Note:* "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—*Bryan's Dictionary of Painters*, Vol. V, p. 14.





## ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

### 414—*PORTRAIT OF A YOUTHFUL DUKE OF SAVOY*

*Seaman.*

Height, 74 inches; width, 40½ inches

110.

FULL-LENGTH standing figure of a smooth-faced young man with brown eyes and dark hair, facing front with head turned slightly to his left, in white silk hose and shoes, and body armor heavily gilded and displaying the Savoy knot. Over it a purple sash and the collar of the Annunziata, and about his neck a looped ruff. At his elbow his helmet, matching his armor and surmounted by brilliant white and scarlet plumes. Under an arch of golden-olive curtains, he stands on a floor of dull vermillion, well lighted. [This portrait hung in the Bedroom of the Collars of the Annunciation, in Savoy castle.]

*Note:* "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—*Bryan's Dictionary of Painters*, Vol. V, p. 14.



ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

415—*A DUCHESS OF THE HOUSE OF SAVOY*

*Dominicus*

Height, 74 inches; width,  $38\frac{3}{4}$  inches

60.

PORTRAIT of a handsome young woman, with features approaching the masculine type, standing and facing the observer, with right hand resting on an armchair at her side, and displaying a ruby thumb-ring. She wears a black velvet gown with golden undersleeves and trimming, a jeweled gold girdle and a double rope of pearls. Pearls adorn her hair, and her face is set off by a narrow pointed ruff. Dark olive background with golden-brown draperies.

*Note:* "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—*Bryan's Dictionary of Painters*, Vol. V, p. 14.





ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

416—*PORTRAIT OF A DUKE*

*Dominici* Height, 72 inches; width, 39 inches

15.

STANDING figure of a middle-aged Duke of Savoy, wearing the collar and mantle of the Order of the Annunziata, the crimson mantle showing rich golden adornment in which the Savoy knot is conspicuous. He is a man of prominent features, rather light in complexion, with dark brown hair and beard. His hands protrude from the great mantle, the left holding the golden hilt of his sword. Neutral brownish background with dark olive draperies.

*Note:* "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—*Bryan's Dictionary of Painters*, Vol. V, p. 14.



ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

417—A DUKE IN DRESS ARMOR

*Austin apt.* Height, 74 inches; width, 40½ inches

15.

PORTRAIT of a Duke of Savoy with large and deep-set eyes and warm olive complexion, with hair, moustache and beard dark brown. A narrow ruff appears above his shining waist armor richly adorned with gold, and gold again enriches his apparel below, while his legs are encased in plain gray silk tights. He wears the collar of the Annunziata, and a sword, and also carries a stick, and his left hand rests on a gaily plumed helmet on a table at his side. Dark background with golden-brown draperies.

*Note:* "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—*Bryan's Dictionary of Painters*, Vol. V, p. 14.

















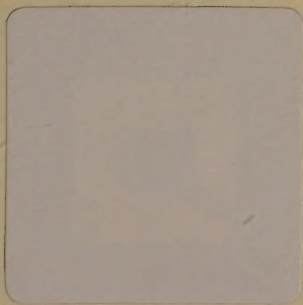












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